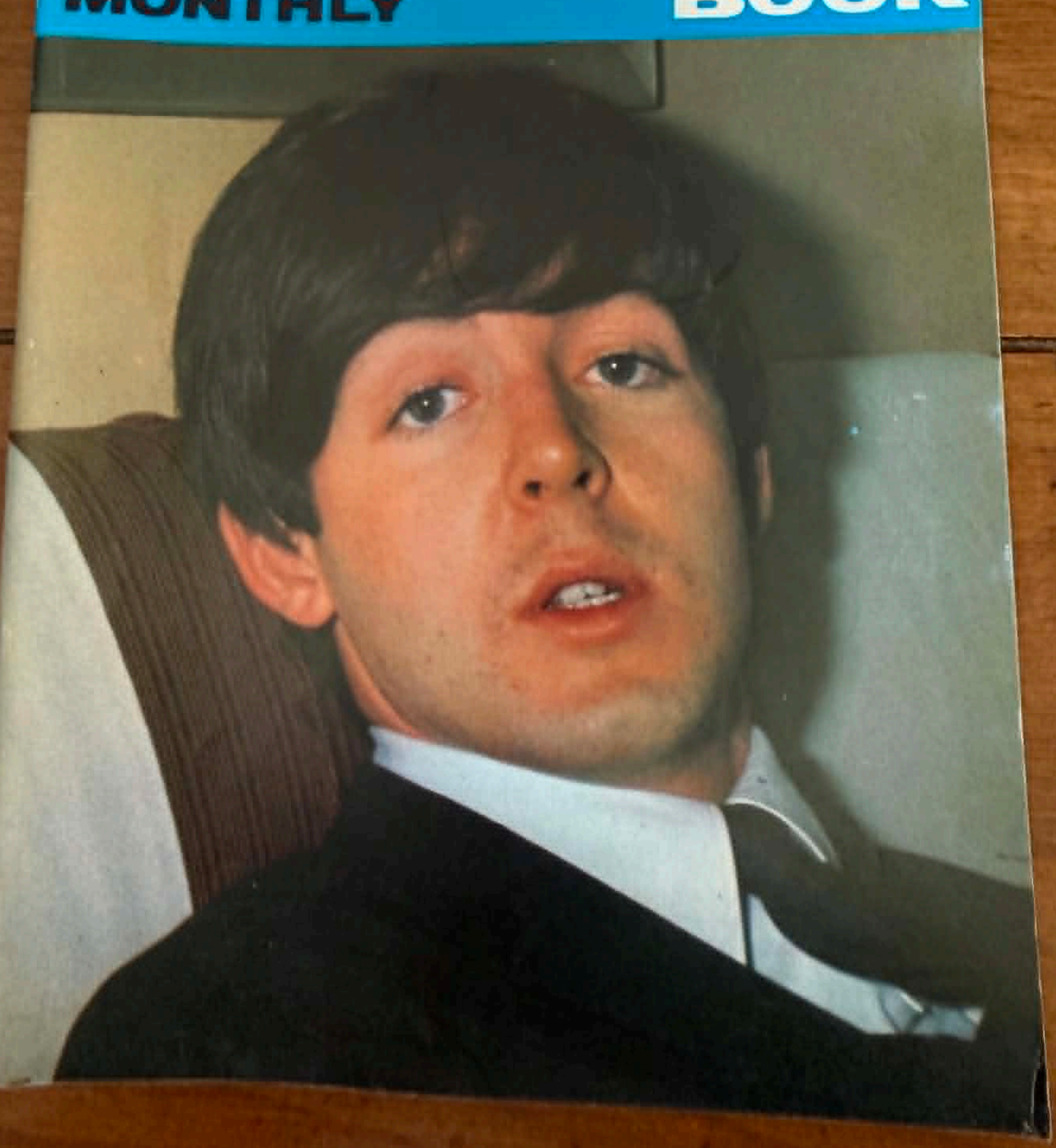
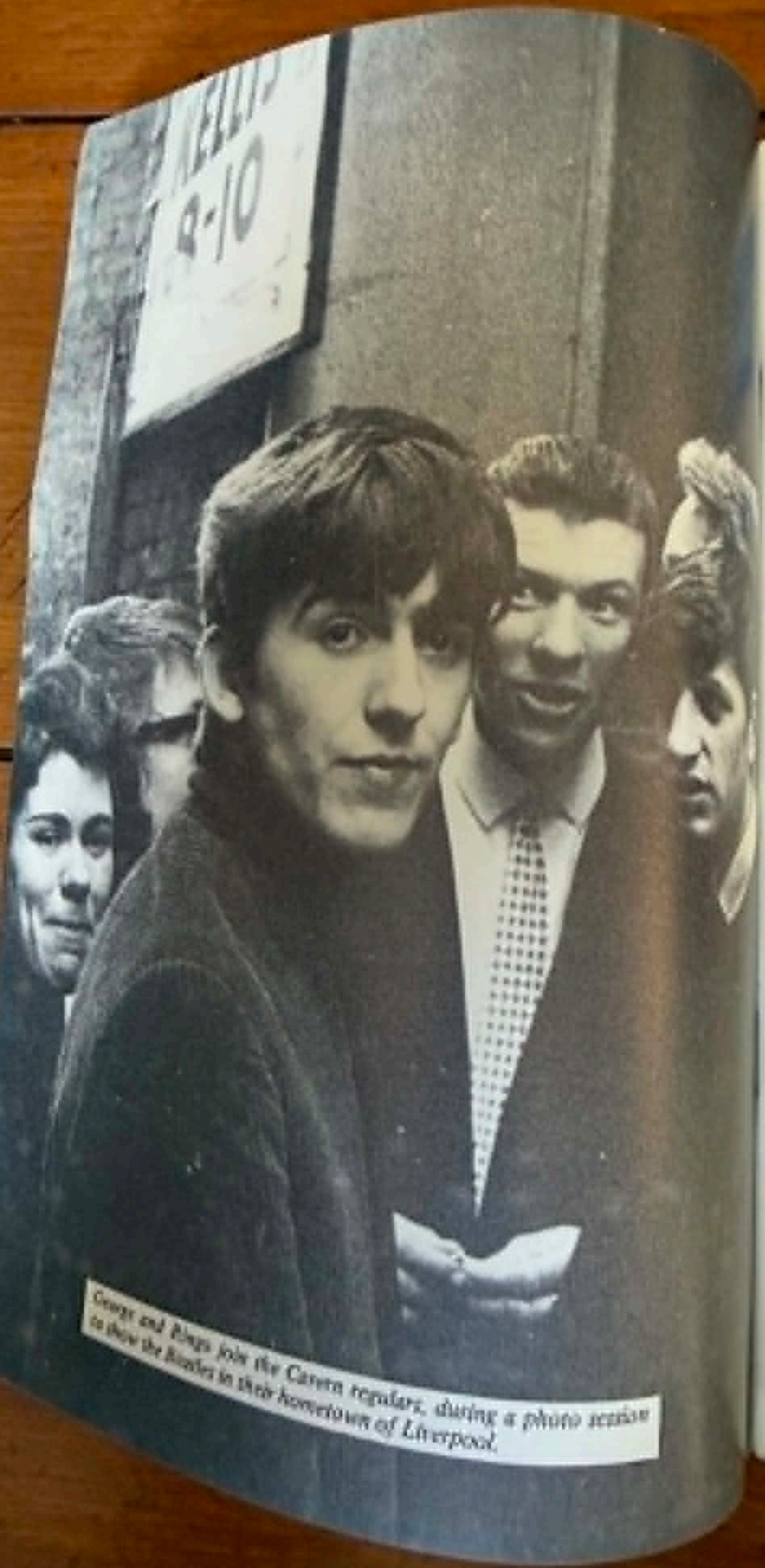
NOVEMBER 1982
80p

# The Beatles MONTHLY BOOK





Gerry and Elvis join the Cavern regulars, during a photo session in Alvin Rostin's Hairdressers in their hometown of Liverpool

The Beat

The Original Official

No.79 N

## EDITO

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See you next month!

The Beatles BOOK

The Original Official Monthly Magazine

No. 79 NOV. 1982

THE BEATLES BOOK
45 ST. MARY'S ROAD,
EALING, LONDON
W5 5RQ. ENGLAND

Editor: JOHNNY DEAN
Publisher: SEAN O'MAHONY

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# EDITORIAL

If "Love Me Do" had shot up the charts twenty years ago as fast as it has this October, Beatlemania would have started at least four months earlier. No. 14 in the first week of release, No. 5 in the second! It will be fascinating to see just how high it goes and how long it stays there. Certainly copies are not all being bought by Beatle collectors because the ordinary pressing is outselling the picture disc by four to one.

As I was responsible for persuading EMI to re-release the Beatles' first single, I am very pleased to see it in the charts. Originally the Product Manager in charge of the Beatles material at EMI told me that they were going to concentrate on producing yet another big compilation to celebrate the Beatles' 20th anniversary.

Much as I like compilations, yet another one didn't seem to add up to much, and I was absolutely convinced that EMI should do something different to mark such an important occasion. So I wrote to the man in charge and advised him to put out all the Beatles' singles, EPs and LPs on exactly the same dates as they were issued twenty years ago: not just "Love Me Do" on 5th October, 1982, but "Please Please Me" on January 11th, 1963, and so on. Having succeeded with the first title, the battle is now on to persuade EMI to go all the way with the other Beatles' re-releases.

Thank you for your letters about the first new issue of The Beatles Book. I am grateful for all your comments, kind or critical, because they do help me to plan future issues. I am particularly pleased that so many say that you like the way I have tried to recreate the scene in 1962. It helps to appreciate the Beatles' achievements all the more if one realises just how much they changed the world in 1962.

There are two more similar features in this issue. Steve Phillips has written an account of his visit to the Cavern 'last week' and Tony Barrow tells us how he put together the press release to promote "Love Me Do" 'recently'.

I wanted to write my account of Brian's tremendous struggle to get the Beatles a recording contract as though it were October, 1962, but frankly it became impossible because it would have meant that I would have had to have left out key quotes and facts given to me in 1963 and 1964 by people like Dick Rowe and Kim Bennett.

We have got lots of very interesting features on file now and I am going to make the December issue a very special one by inserting more colour, so don't miss it whatever you do

If you have any trouble getting hold of The Beatles Book then do please place a regular order with your local newsagents.

See you next month!

Johnny Dean

OCTOBER 1962

# A BEATLES' GIG AT THE CAVERN

BY STEVE PHILLIPS

The one who one could casually mutter down to the Cavern to see the Beatles it and only one. In order to make sure that I got in to see it last Tuesday, I had to leap onto a green Corporation bus, ridiculously early, to get to Hadow Street. In fact I got there so quickly that I had time for a pint in the Casbah.

When I got inside I found the Beatles having reset in the back part where the Cavern groups always like to sit because of its proximity to the Ladies' Room. John Lennon was up to his usual antics, making sarcastic comments and naughty gestures at any girl that took his fancy as they went in to powder their noses. His efforts invariably endured him enough to fits of laughter and the girls to embarrassed giggles.

I offered Paul direct his watch and soon afterwards the Beatles finished their drinks and headed off towards the Cavern. I followed and joined the long queue that wound down the street. It seems to get bigger every time the Beatles do a Cavern gig.

## DOORWAY

By the time I finally reached the arched doorway of No. 10 Matthew Street, with the 'Cavern Club' lettering in faded chalk, I noticed that the Beatles must be inside by now and I could even be missing their act. I got my way eagerly down the sloping stairway, although being the recommended size, Terry and Kevin, the Cavern bouncers, inspect my rapid membership card and I'm finally in.

The lucky early arrivals who always seem to be the same bunch of fifth have already grabbed the sixty or so seats at the front, while the rest of us are crammed around through the archways into the side passages.

The concrete floor has its obligatory damp covering. The three passages are quickly filled with people. There is the usual smell of chlorine about the place and the atmosphere is already hot, stuffy and cramped. There is just time to buy a quick cup of tea from Maureen at the bar before the session begins.

> ANYONE WHO ARRIVES LATE THESE DAYS JUST DOESN'T GET IN

I sometimes wish that the bar sold something stronger. But most members are under age and the owner, Ray McFall, certainly does not need the extra money generated by beer these days. In fact a member was banned for a week after Kevin caught him night vodka in the Gents' toilets!

George Harrison emerges briefly from the bandroom to squeals of delight and shares a joke with a couple of fans while he signs a quick autograph with one of the resident Mixers. The Cavern is becoming a little more sophisticated these days, and each gang seems to have its own name. I'm not sure about the girls' trousers either; it's unheard of anywhere else but the Cavern.

The opening group, the Rhegars, start their session. As they start singing one of their quiet ballads a girl towards the back of the club squeals. Everyone thought that she had been accosted but it turns out that she thought she had seen a rat!

At long last the sweaty, claustrophobic excitement reached its climax. Bob Wooler

*This picture shows just how tiny the Cavern was, more like a railway tunnel than a dance hall. You can just see the arches where the overflow of the crowd used to dance.*

*Ringo links arms with two of the Beatles' original fans outside the Cavern in Mathew Street, Liverpool. It was fans like these who did so much to create the Beatles' legend.*

the dee-jay and compere, speaks from his den around the back of a pillar. "It's time for everyone's favourite rock'n'dole group", he says to groans from the audience, "……the BEATLES!". Everyone rushes forward in anticipation and the noise is deafening. People jostle for the best position and every man — or girl— for themselves is the order of the day.

## FRENZY

The Beatles bound on stage and go straight into "Johnny B. Goode". Everyone seems to go into a near frenzy. George makes a hash of the guitar solo and he'll soon have it near perfect knowing him. His guitar-playing was spot on during the second number, however.

Once the screams had died down to a deafening level, John broke into another Chuck Berry number, "Carol". He stood, legs astride, lips pursed, staring straight ahead. George picked intricate notes from his Gibson Les Paul guitar, to embellish John's vocal phrases. Even the mike stands were wobbling around under the power of it all. Paul had to bend his head down at the side of the stage to accomodate the arches overhead. He soon solved this by moving his mike stand in towards John for his first vocal of the night. One fan shouted out for "Besame Mucho" and Paul shouted back "Yeah, okay in a minute". Paul and George each lit a cigarette while more pleas for songs filled the air, until



John admonished the gath
"Shurrup" at the top of
voice.

Paul finally assented
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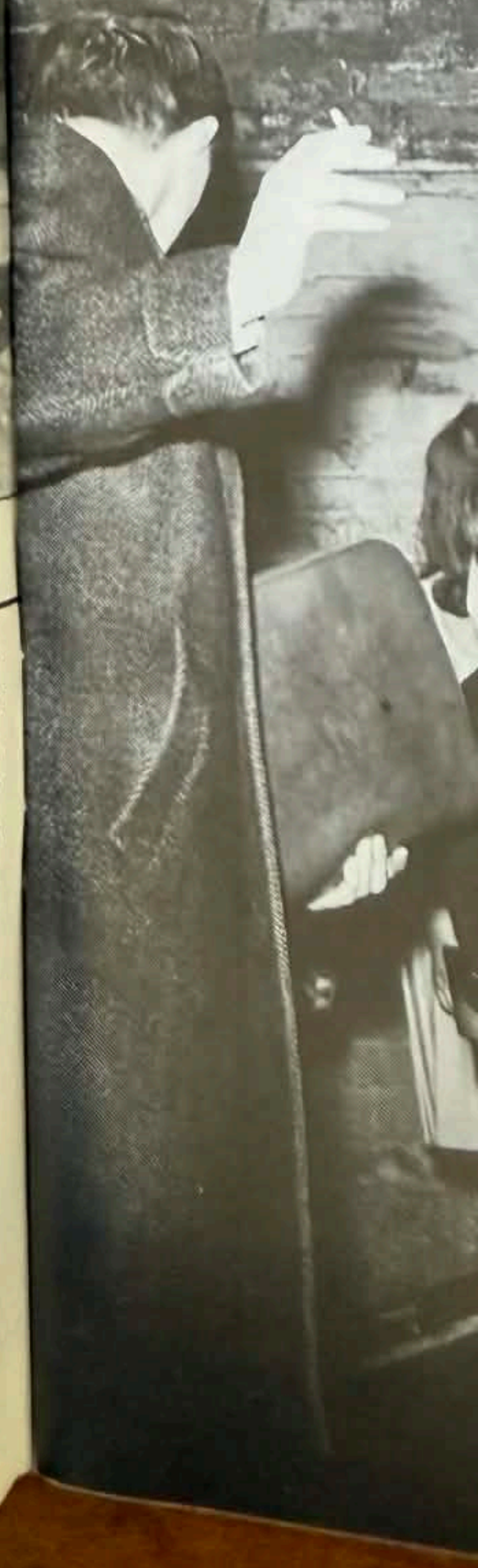
before singing the flip

*The very cramped entrance*
*session. It was, of course, ori*



John admonished the gathering with a timely "Shurrup" at the top of his already hoarse voice.

Paul finally assented to a plea from the 'Wooden Tops' gang and sang the Coasters' "Searchin' ", straining to reach the top note on "Bulldog Drummond". "This is one of our songs and we hope you'll like it" he said before singing the flip of their new single, "P.S. I Love You". Then it was back to the rockers, and George weighed in with "Sheik Of Araby", John nearly pushing George off-stage altogether to sing "not 'alf" into his mike halfway through. The girls screamed for a number from Ringo, but Paul explained that Ringo's throat was bad and wasn't up to singing. It was country and western time next, with John singing Carl Perkins' "Honey

*The very cramped entrance to the Cavern where you used to hand over your money for a lunchtime beat session. It was, of course, originally just a very badly ventilated cellar totally unsuitable for any crowd.*

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Don't" and duetting with Paul on the same artist's "Sure To Fall".

A few girls lucky enough to find a bit of floor space around the sides were dancing the 'Cavern stomp'. They improvised a slower version when John sang the moody "I Just Don't Understand". Paul then thanked Bob Wooler, as he put it, "for lending me the record of this one". Bob smiled in acknowledgement and Paul did "The Hippy H... Shake". Then John did "Roll Over B... hoven" to complete his Chuck Berry ... trick. More American rock influence ... evident when George sang the Co... "Young Blood". There was a general fe... among the audience that the Beatles ... better than ever after their last Ham... trip — proved by the fact that they've fi...

*If you couldn't find space to watch the Beatles at the Cavern, you could always dance under the arches at the side. The girl on the right of the picture has the bouffant hairstyle which was so trendy at the time.*



got a real single out in the

The tail-end of the ... down the stairs to catch ... Beatles' act. John is ... Goonish humour while ... song. He eventually a... one's for Prince Philip ... yet another novelty di... Eighth I Am". The C... enjoy this one.

During one audience ... decide what comes ne... picks out the tune fro... children's TV programm... audience tells the grou... John's reply is short, ... recorded! Paul automa... to "Bill And Ben". Th... Very Mucho", shouts ... "Besame Mucho", Jo... each other to the sec... cha, boom" and near... over in the process.

## INSTR...

To give their voi... instrumental and the ... is given an airing. I ... the crowd to relieve... and the men's room ... usually decrepit sta... week, however, so m...

As I get back into ... hear John's announ... a musical called 'T... sung by Peggy Le... interpretation of "T...

John then intr... number, "Your F... Beatles follow it u... Sunset".

By now they ar... as much as the au... the varied perfor... American rock'n... Lizzy". George ...

All Back Issues ... costs: 95p (U... Australia); 70...

got a real single out in the shops.

The tail-end of the queue begin filing down the stairs to catch what remains of the Beatles' act. John is hanging around with Goonish humour while they debate the next song. He eventually announces that "this one's for Prince Philip" and George sings yet another spunky ditty, "I'm Henry The Eighth I Am". The Cavern stompers really enjoy this one.

During one audience/Beatles discussion to decide what comes next, John zonkalantly picks out the tune from the "Bill And Ben" children's TV programme. A youngster in the audience tells the group to "get on with it". John's reply is short, terse and best left unrecorded! Paul automatically adds a bass line to "Bill And Ben". This one's called "Thanks Very Much!", shouts John. Paul then begins "Besame Mucho", John and George racing each other to the second mike to add "cha, cha, boom" and nearly knocking each other over in the process.

## INSTRUMENTAL

To give their voices a rest, the boys go instrumental and the Shadows' hit "Apache" is given an airing. I have to struggle through the crowd to relieve myself at this juncture, and the men's room, such as it is, is in its usually decrepit state. There's a chain this week, however, so maybe I'm being too harsh!

As I get back into the crowd I'm in time to hear John's announcement: "This one's from a musical called 'The Muscle Man' and it's sung by Peggy Lee!". Paul gives a wistful interpretation of "Till There Was You".

John then introduces a "Fatty Waller" number, "Your Feets Too Big", and the Beatles follow it up with "Red Sails In The Sunset".

By now they are clearly enjoying the night as much as the audience, and they continue the varied performance by going back to American rock'n'roll with "Dizzy Miss Lizzy". George seems to have got fully warmed-up by now and he plays the riff superbly, while John's vocal is raucous and unrestrained. The atmosphere is electric.

John lights a much needed cigarette after "Lizzy" and continues with "Ain't She Sweet", typically altering the lyric to "Oh me, Oh my, I've got infection"! All the boys in the audience find this very funny indeed.

## CHEER

The biggest cheer of the night, however, is reserved for their next number. "This one's on a record", says Paul, with John chipping in "and you all better buy it, too". "Love Me Do" mightn't be the most exciting number in the band's set tonight, but we all realise how important it is to the Beatles' future. It gets a great reception.

All too soon, the Beatles announce their last song. A long bass line heralds John's rendition of Barrett Strong's "Money", which lasts some seven minutes or so. John bellows out the lyric, his face dripping with sweat. Paul shouts and wails during the instrumental passages, and the audience become caught up in the music to the extent of hysteria.

The final chord is drowned by the euphoric cheers of the Cavernites. The Beatles make piecemeal progress from the stage to the bandroom, being jostled, hugged, kissed and patted en route. New boy Ringo seems particularly overwhelmed by the audience response — things weren't like this with Rory Storm and the Hurricanes! Tony and Kevin sternly stand guard over the bandroom door as the Cave dwellers begin to filter away.

The evening's splendid entertainment being sadly over, I join the frenetic and wearisome rush to the Grapes for a quick pint, before getting a bus in Lord Street. I can't help wondering how long the Beatles will be able to keep playing in somewhere as small as the Cavern — for if "Love Me Do" keeps climbing up the charts, it's definitely not going to be big enough to get everybody who wants to see the Beatles in!


# BACK ISSUES

All Back Issues of the Beatles Book (Nos. 1 – 78) are still available from us. Each issue costs: 95p (U.K.); IR £1.25 (Eire); £1.00 (Europe); $2.50 (U.S.A.); $3.00 (Canada and Australia); 700 yen (Japan); and 800 cruzeiros (Brazil). Write to the address on page 3.

# BEATLES NEWS OCT. '62

## Best of British

*Little Richard, who next week tops the same bill at the Finsbury for two major shows six weeks, has nothing but kind words for Liverpool's Beatles. Richard says the Beatles are just about the best British group he's seen on his tour, and reckons that they'll go down a storm in the States. Praise indeed, from the man whom the Beatles describe as one of their all-time musical heroes!*

# INTRODUCING THE BEATLES

Despite very little national publicity, "Love Me Do" actually made the singles chart the first time last week (October 25th). It entered the charts at No. 27, while it's up in Melody Maker at No. 48. NME ran a feature about the Beatles to celebrate success, under the heading: "LIVERPOOL BEATLES WROTE THEIR OWN HIT".

Making their NME Chart debut with "Love Me Do" this week are the Beatles, a vocal-instrumental group who hail from Liverpool, the birthplace of Billy Fury, Frankie Vaughan, Norman Vaughan and Ronald. Their own composition, "Love Me Do" is the first disc to be released on a British label.

Previously they were with Polydor and had discs released on the Continent, including one with singer Tony Sheridan, of "Oh Boy!" note.

Why are they called "The Beatles"? Is it laughingly put off this question by saying "It came to us in a vision!"

The line-up is John Lennon (harmonica, lead guitar and vocal), Paul McCartney (bass guitar and vocal), George Harrison (lead guitar), and Ringo Starr (drums).

Ringo, who joined the group earlier this year, was the same class as Billy Fury at Liverpool Dale Secondary School.

During their brief but eventful career, the boys have become firm favourites at the Star Club in Hamburg, apart from appearing at shows in Britain with Little Richard, Bruce Channel, Gene Vincent, Johnny Kidd, Kenny Ball and Joe Brown. Joe is among their greatest admirers.

As well as "Love Me Do", the boys have written more than 100 of their own songs. The flipside, "P.S. I Love You", is also one of their compositions."

ALAN SMITH

# SINGLE REVIEW

Only one national music paper bothered to review "Love Me Do" in their new release column. The October 6th edition of DISC rated the single as 'ordinary' and said:

"The Beatles sound rather like the Everlys or the Avons according to whose side you're on. But in 'Love Me Do' they have got a deceptively simple hook which could grow on you.

"Harmonica backing.

"'P.S. I Love You' weaves a little Latin into itself as the boys sing a better ballad of every-day sentiments."

# BEATLE ADS!

*The last few weeks have seen the Beatles featured in all of the music papers. Brian has also started advertising the group as available for bookings in the "New Musical Express", while the same paper now carries a national advert for the Beatles' Fan Club. Both are signs that things are definitely looking up for the Beatles all over the country!*

*Paul behind the wheel*

*Paul behind the wheel of his Ford Cortina, his first real car, in the autumn of 1962.*

# Next Stop – Hamburg!

As you read this page, the Beatles will be on the way to Hamburg for another residency at the Star Club. Although Ringo hasn't travelled to Germany as a member of the Beatles, he is no stranger to the Star Club, as he used to play there with Rory Storm and the Hurricanes – and often used to sit in on drums with the Beatles when their last drummer, Pete Best, wasn't well. Of course, it's a shame that now "Love Me Do" is in the national charts, the Beatles can't stay in Britain to promote it; but the contract with the Star Club manager for this trip (and another one over Christmas) was signed well before the Beatles made their deal with Parlophone.

MORE 1962 NEWS ON NEXT PAGE

## QUICKLY TO TOP!

*Greeted by many fans and members of the Beatles' record club when they appeared on Merseyside recently, Tommy Quickly made his Cavern debut on Sunday October 28th. He was accompanied by Jimmy Tarbuck and by Chubby Checker who appeared for the second night running. Tommy's manager Brian Epstein was quoted in a recorded Cavern although the Beatles were not appearing. Looks like the man is wasting no time picking out other possible additions to his NEMS Enterprises roster. Judging by his enthusiastic reaction to the performance of Tommy Quickly, the new kid may be heading for rapid fame than he thinks. . . .*

# A Day Out In Manchester

The Beatles had a very busy day last Thursday (October 25th). In the afternoon they travelled to the BBC's Playhouse Theatre in Manchester, to record a programme in the "Here We Go" series on the Light Programme, to be broadcast the following evening. The Beatles' third appearance on the show, but the first with Ringo behind the drumkit. After the 3 p.m. rehearsals, the Beatles broke for tea before getting ready for the actual recording at 8.30 p.m. In front of a live audience they played four songs — both sides of their two latest, Tommy Roe's current chart success, "Sheila" and Paul's version of the standard "A Taste Of Honey" — although only three were actually used for transmission, with "Sheila" being left in the can.

Not content with appearing on radio, the Beatles made the most of their day in Manchester by recording another programme for Granada TV series "People And Places". You may remember that Granada came to the Cavern at the start of September to film the Beatles playing their evening show, and we understand that part of that film will be shown shortly. The fact that Granada have already filmed a second Beatles appearance must mean that somewhere the TV company reckons they're heading for the top!

## At the Cavern

In terms of frequency of appearance, the two most prolific performers at the Cavern throughout 1961 and this year have been the Beatles and Gerry and the Pacemakers. Says Cavern chief Ray McFall:

"When both these groups happen to be away in Hamburg at the same time, I find it difficult to fill my lunchtime sessions with stars' bands. Evenings don't present the same problem because I can call upon bands of semi-professional status who do a day's work, race home to collect their instruments and arrive here at the Cavern in time to take to the boards by half seven."

## Well, You Did Ask

*Joe Flannery is telling this anecdote about Brian Epstein around the Liverpool clubs at present:*

"When 'Love Me Do' came out, Brian came to my house in Gardner Road and played me an acetate on my new Philips radiogram. He was quite dissatisfied with the sound quality and said I should have the equipment I should have the equipment looked at. He asked indignantly where I'd bought the radiogram. His face dropped when I told him I'd just bought it from NEMS!"

## Kramer at

When America's [illegible] and the Stars [illegible] the bill at the Cavern [illegible] (Friday October [illegible]) supporting attraction [illegible] ed the Four Jays [illegible] for the first time [illegible] their new stage name [illegible] Fourmost. Also at the [illegible] was singer Billy [illegible] backed by the Cavern.

Beatles' boss Brian [illegible] is said to be showing [illegible] than a passing interest [illegible] the Fourmost and [illegible] and rumours are that [illegible] acts could be added to [illegible] NEMS Enterprises [illegible]

The Beatles in front of Paul's Cavina getting ready for an exclusive photo session with Dezo Hoffman.

OCTOBER 1962

# How I Got Publicity For "Love Me Do"

BY TONY BARROW

For the past week or more my publicist in her West Kirby cottage, as far as my PUBLICITY Department colleagues at Decca Records are concerned, my name at Decca Records are concerned, my name at Decca has been breaking the words to it in an hour of their new LP and EP record sleeves, after all they're paying me the handsome sum of eleven quid a week to perform this service.

As you know I joined Decca at their invitation some eight years ago. I have also been acting as a weekly pop record reviewer since that appointment in my Saturday newspaper, the "Liverpool Echo".

I use my pen name Tony Barrow by date to sign as there were rules. But my "Off The Record" articles for the "Echo" are signed 'Disker' because the editor wasn't keen way back in 1955 to let me that the paper was making its critics in pop music criticism to a local record distributor!

## FAVOURITE

But if that wasn't enough, since the middle of September I've been doing some PR for a pop group called the Beatles. There's no favourite favourite with club and ballroom audiences on the banks of the Mersey, but Irish-known outside Lancashire and the Fabulous name of their debut single, "Love Me Do", just over three weeks ago on Friday October 5th.

While I'm still trying to work out whether or not my another way of life will relieve my Sunday morning lethargy, the phone rings. The first call of the day is not Decca business. It's from Epstein, the Beatles' manager, reply from Liverpool. His calls come in more and more.

Today he wants to manage my boy enthusiastically about the marvellous Sun his boys received last night at the pool Empire, that vast and imposing Street theatre which Merseysiders regard their very own version of the London Palladium.

Confides Epstein at last: "What I'm singing for, Tony, is to see if "Love Me will be top of your Liverpool's Own top chart again next Saturday."

## BEST-SELLING

Part of my "Echo" column is a pa showing the week's best-selling singles in area. I compile it by ringing round Mersey wholesalers and a cross-section of shops changing the list at random.

As a rule, Liverpool's Own Top 5 follows the pattern of the national charts but o Saturday October 13th, for the first time the eight years I've been writing "Off The Record", a Liverpool group created its own local hit. The Beatles overtook all the established chart giants to smash into the Number One spot within seven days of the disc's release.

Having pointed out my P.R. involvement with Epstein's Beatles, you might form the impression that I was also prepared to fiddle my Liverpool chart listing for him. Not quite I may stoop low enough to nick Decca tea and carbon paper to tackle freelance writing tasks but I'm not bent enough to get into bribery. The only cash I've taken from Brian Epstein is £20 to put together a publicity for "Love Me Do". I'll tell you how it came about.

Epstein wrote to 'Disker' as soon as he'd

This shot, together w
was taken during the

signed up the Bea
When I replied I
contained only t
onto a veteran
Harrison (no r
Beatles!), who h
'The Mersey Wal
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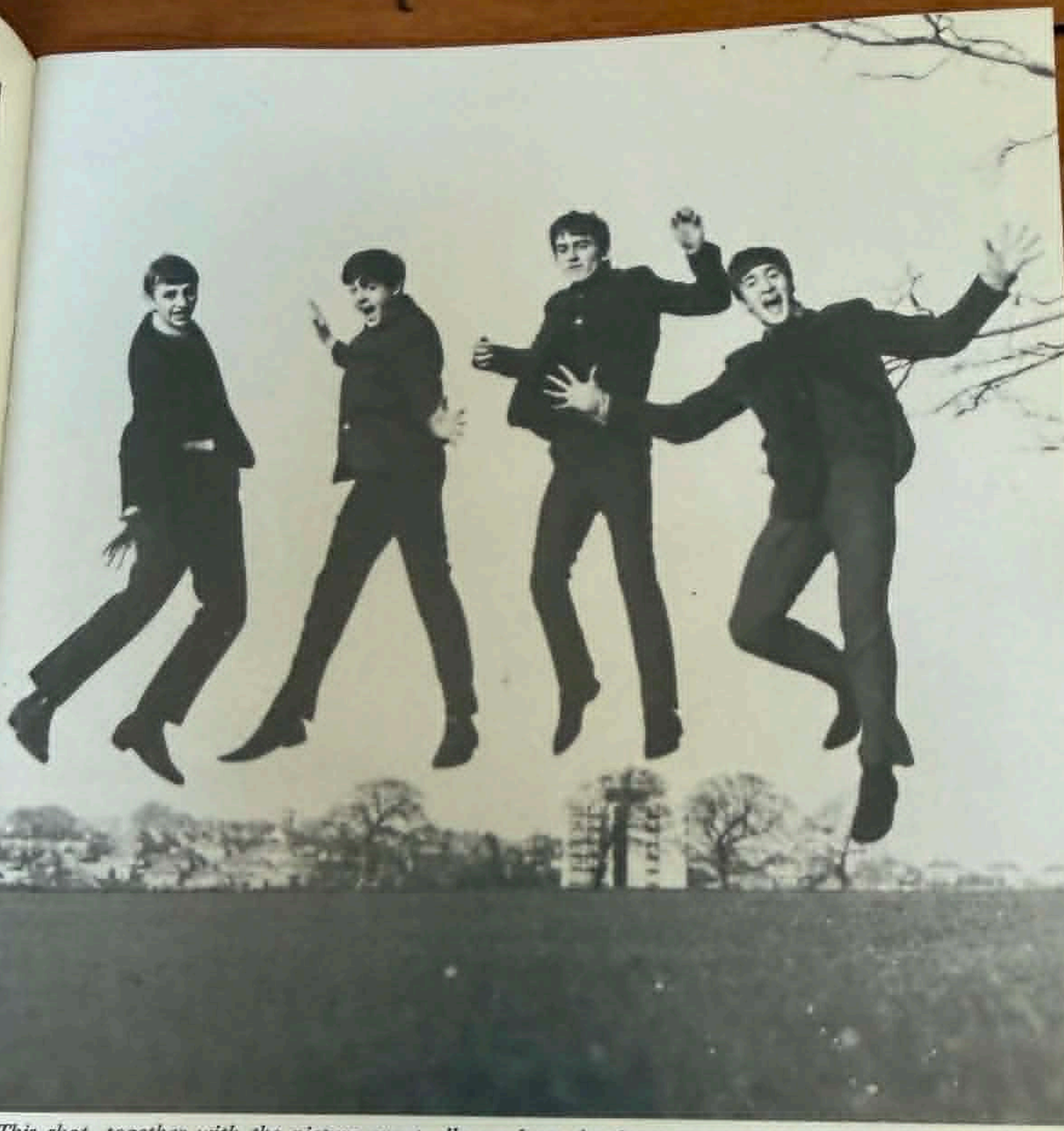
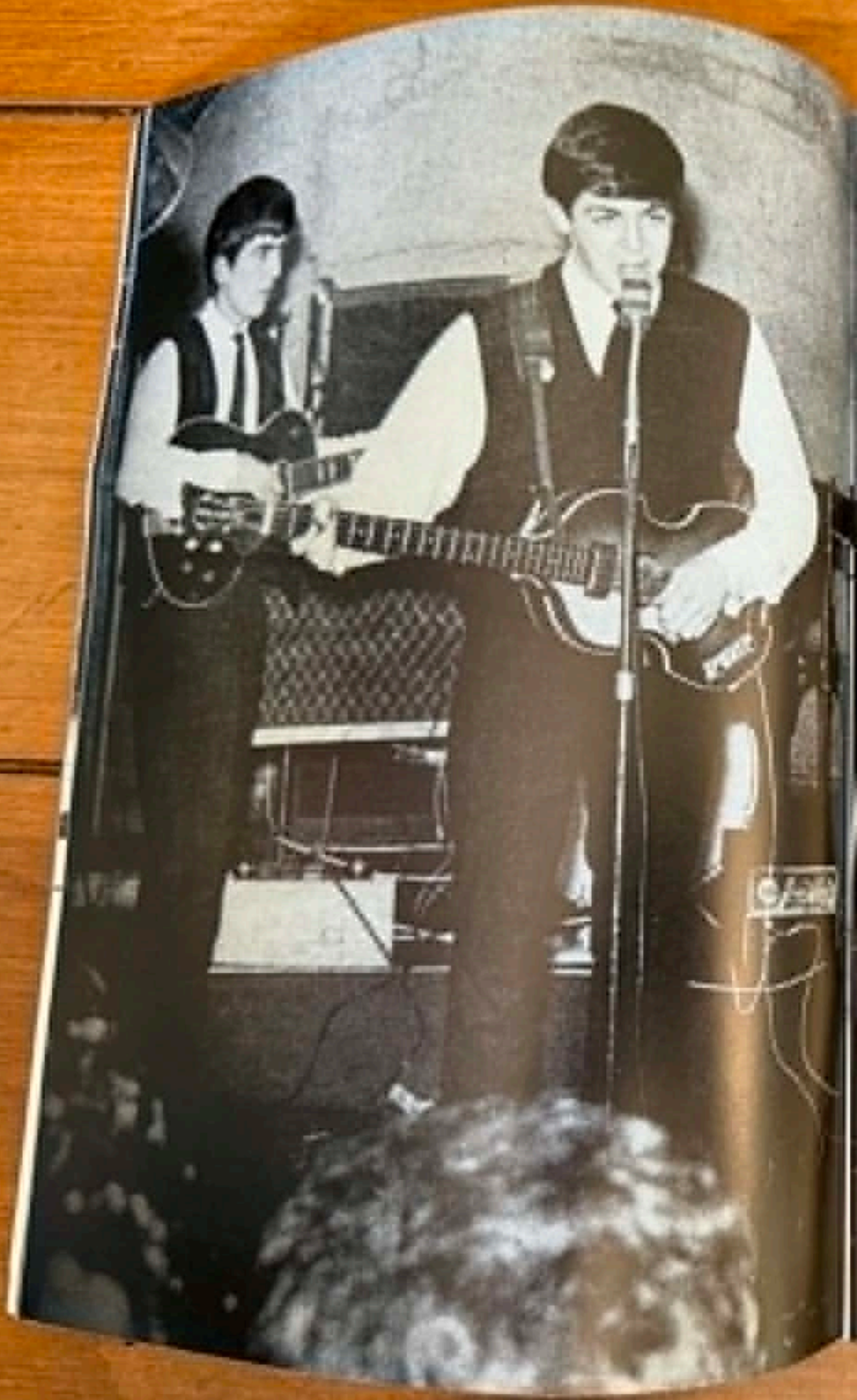


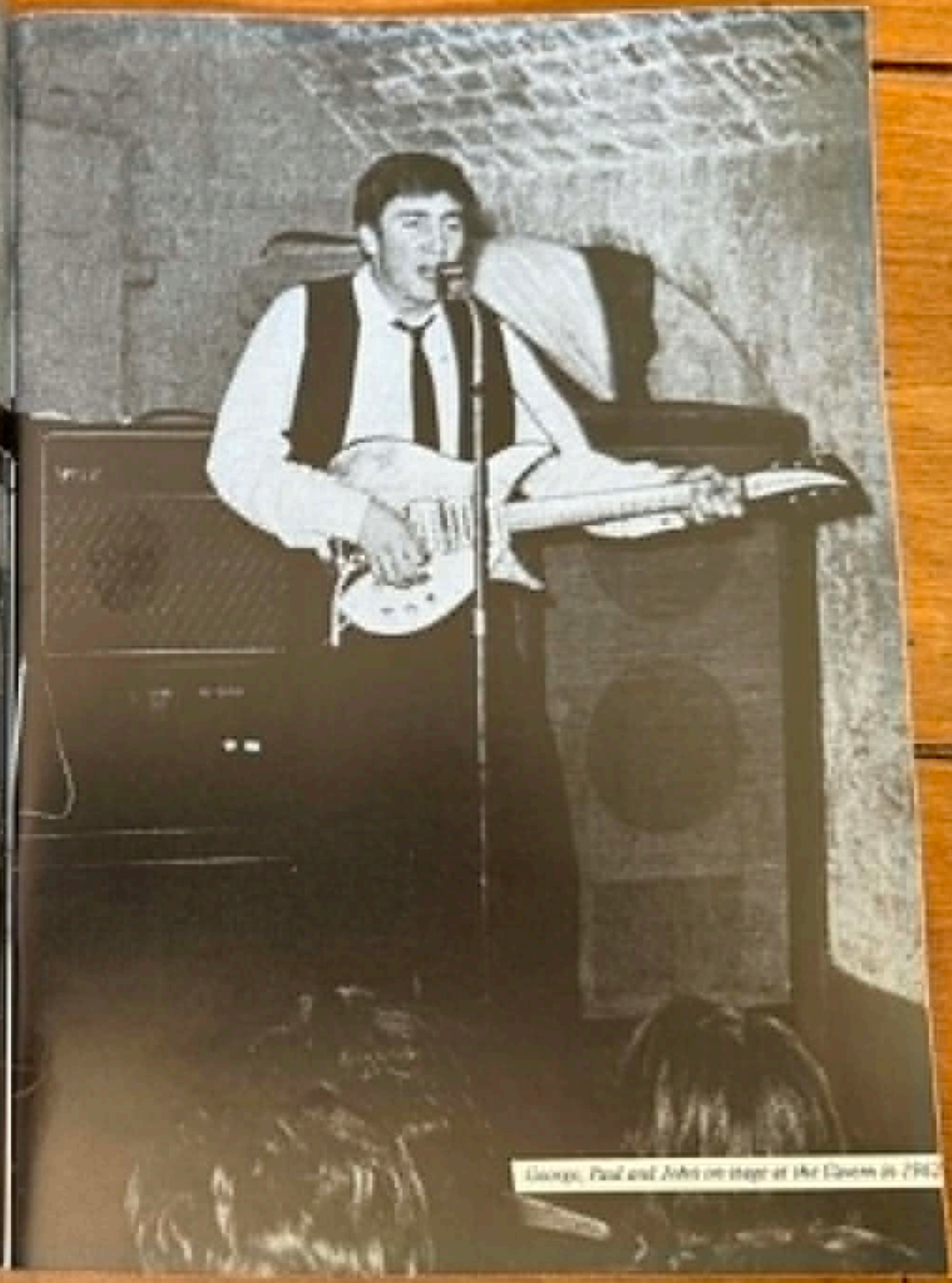
*This shot, together with the picture eventually used on the front cover of the "Twist And Shout" EP, was taken during the same session as the one on page 13, again by Dezo Hoffman.*

signed up the Beatles at the end of last year. When I replied I told him that my column contained only record reviews, but I put him onto a veteran "Echo" staffman, George Harrison (no relation to George of the Beatles!), who had a diary page called "Over The Mersey Wall". Eventually I also sneaked in a mention of the Beatles because "Off The Record" had never had an opportunity to carry an exclusive news item about an impending recording deal concerning a local band. The deal was to have been with Decca but the whole thing never happened and the only reason Brian Epstein stayed in touch with me was that he knew I could introduce him to a few contacts in the London music business.

## DITHERING

The P.R. part of things came at the last minute, after a dithering EMI Records had given a belated thumbs-up sign to Brian and his Beatles who had then recorded "Love Me





George, Paul and John on stage at the Cavern in 196

...to" to cover them and the Hairpiece
...Dick's idea, replied, do you think I
...said to him to say to the Beatles?".

...I left "Disc" and the press material
...publicity girl, the independent T.F.
...which firmly includes all manager or a
...person who is against whatever activity
...one, after of the recent campaigns
...a crisis-point arose for the Beatles.

## PROBLEM

I had my eye out of getting around the
...series makes of promoting a Fabulous
...at the behind a Decca desk. One of Decca's
...pet P.R. girls, Tony Calder, had left WC
...world. I knew that the Decca press office
...let me at the last media mailing list in the
...interim, as for the Calder we saw in
...provide with another young and very
...artistic publicist named Andrew Loog
...Oldham.

The BBC wouldn't like me telling you this,
...but I'm discussed that their staff canteen at
...Aeolian Hall in New Bond Street does a meat line in
...whatever kosher at about one shilling and
...sixpence a head. So many musicians come
...on to play there are sometimes recording
...exists for BBC Radio at Aeolian Hall that
...you don't a bit upon who sips in for lunch.
...Over a snappy meal with Andrew Oldham I
...arranged for him to mail out my "Love Me
...Do" press release to a wide range of news-
...paper and magazine writers, radio and
...television producers and other media folk who
...might help to promote "Love Me Do".

I've told Epstein about this deal I've done
...and I think Oldham will be able to make
...himself in only two or two out of the whole
...situation. Somebody has to take the Beatles
...round to "Record Mirror", "Pop Weekly" and
...the other music papers, and I can see that
...Andrew would be happy to do the job on a
...temporary basis.

Meanwhile there was the matter of the
...press material to be discussed. "Epps" thought I
...should head up to Liverpool and see the
...group in action before I wrote my stuff.
..."They're at the Cavern", he told me "with
...Gerry Ford and Billy Kramer on Sunday
...September 8th; or they're on with Freddie

The Beatles had parted with their manager
...at the start, which is probably why Epstein
...appeared while his hair was being trimmed

and the Directors the following Wednesday.
...Tony, take your pick."

I didn't go, because I've written a
...hundred Decca sleeve notes without ever
...meeting the artists so the press material
...on the Beatles didn't seem like any big deal.
...No. I haven't met John, Paul, George or
...Ringo at all yet. I'll catch up with them when
...they're in London to record again. Or when
...they do one of EMI's sponsored shows for
...Radio Luxembourg, taped in Manchester
...Square which is a bit more handy than the
...Cavern if your current home is a semi in
...deep Camberwell New Road, SE5!

Much more important than meeting the
...Beatles is the matter of discussing the proper
...P.R. approach for the band's first press
...material. This was something I sorted out with
...Brian Epstein at a series of London meetings.

Having listened to an acetate of "Love Me
...Do", read the basic lifelines sheets which a
...fan club girl had been running off in Liverpool
...and looked through an attractive set of
...photographs, I was ready to talk tactics.

## MURKY

Most of the pictures were murky, mood
...atmosphere shots. Some from Hamburg and
...others snapped amongst scrapped cars on a
...waste ground near Liverpool's dockland.
...Clearly the initial visual emphasis was upon a
...macho leathery look, down-to-earth,
...Hamburg-hardened, not very much suits
...but plenty of straight-into-the-lens stares.
...All of this was a substantial departure from
...pop precedent. There wasn't a hint of pop
...fame, no toothy grinning or Hollywood-style
...sex-gloss.

The appeal was to be very much a boy
...next-door thing. You couldn't hope to see
...Cliff Richard or Billy Fury down at your local
...Youth Club hop. But lookalikes of John, Paul,
...George and Ringo lurked around most red-
...bourhoods, with or without tatty guitars as
...symbols of their special virility.

"There is no leader of the Beatles, Tony.
...They've all to be presented equally. I want
...you to remember that later when you meet
...them and start writing full-length biographies
...for the press. Meanwhile, can't we use your
...status as a newspaper columnist to make the

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rethink the name and at least get the boys to agree to John Lennon and the Beatles or McCartney and the Beatles. My feeling is that potential fans would like a clear identity with from the outset rather than rely[illegible] upon a word like 'Beatles' which I suspected half the press reviewers would spell incorrectly!

'Epp' was adamant that a name change was out of the question. I hope he doesn't live to regret that decision. Meanwhile, in an effort to make sure that press and other people get the name right, I've included in the "Love Me Do" release John Lennon's tongue-in-cheek version of how the band decided on its title. I've quoted Lennon directly: "A man descended unto us astride a flaming Pye and said from this day forth you are Beatles with an 'A'. So we were." It may sound like a silly thing to put in a press release but it must be a talking point which means that more people will use the word 'Beatles'.....With any luck!

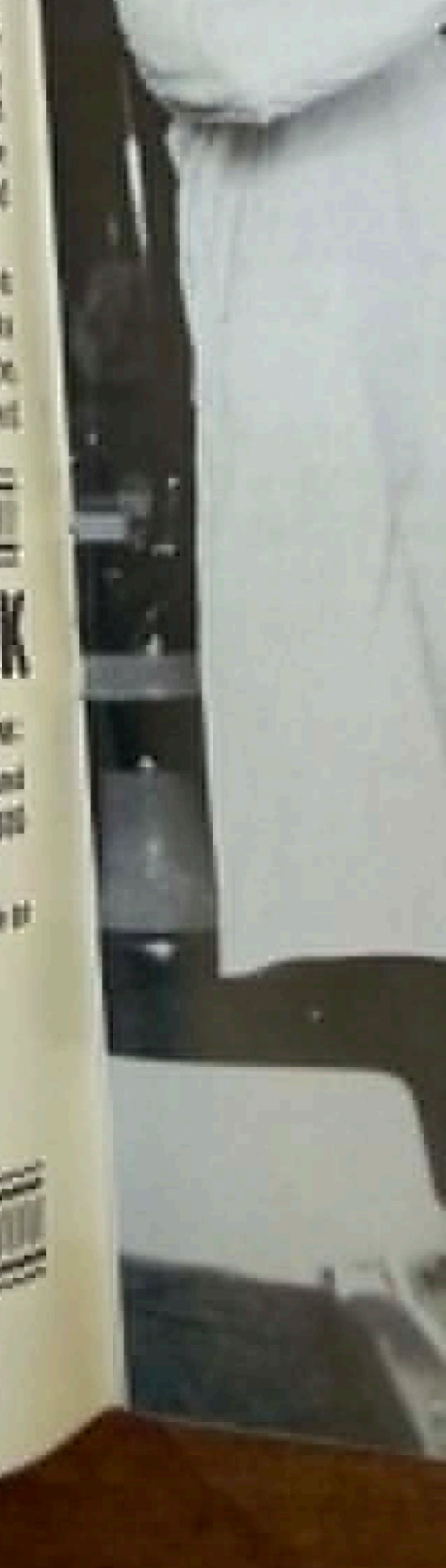
## MAILING

We timed the mailing of my P.R. sheet to coincide with EMI's distribution of promotional copies of the actual single. The front of the release carried a striking set of portraits, stark black and white head shots of John, Paul, George and Ringo. So the visual impact of those four very distinctive faces is established even before the journalist opens up his kit and reads any of the background words.

For Epstein, Lennon, McCartney, Harrison and Starr it's fingers crossed time. It's no surprise that they shot to Number One in Merseyside. What matters now is how the rest

of the nation will react. Meanwhile I've just received a batch of new test pressings of "Love Me Do". There are most of the records will be released in the UK in October. The first batch of copies will be available in November.

The Beatles did a command performance before the Queen Mother at the London Palace on November 4th.



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of the nation will react to the Beatles.

Meanwhile I've just had a whole mountain of new test pressings chucked onto my desk. These are most of Decca's planned album output for February 1963 and I need to set about preparing another set of sleeve notes.

I wonder what's happening to "Love Me Do" on the national front. Just before I get into the first of February's notes I think I'll ring a couple of mates on the music papers. Nigel Hunter, Peter Jones. Yes, I'll check the charts before I do anything else.

*The Beatles did a complete photographic session at their Liverpool hairdressers in late '62. Here John took over as hairdresser and pretended to give a worried-looking Paul a short back and sides.*

# Beatles Diary 1962

## OCTOBER

OCT. 3rd.
[illegible] at the Cavern

OCT. 5th.
"Love Me Do"/"P.S. I Love You" was released by Parlophone (R4949), and received its first airplay during Radio Luxembourg's 208 programme show that night.

OCT. 6th.
For whatever they appeared at Dawson's Music Shop in Widnes, to sign copies of "Love Me Do".

"Disc" reported "Love Me Do" is the new release, and included a whole 40 the Beatles under the "Over To Us" heading.

OCT. 7th.
They played the Cavern in the evening, with an Art Row Jazzmen, the Blue-grass and the Dukes.

OCT. 8th.
They played a lunchtime Cavern date.

OCT. 10th.
They did two shows at the Cavern, backed in the evening by the Four Jays, and Ken Dallas and the Silhouettes.

OCT. 12th.
They played at the New Brighton Tower Ballroom, as a NEMS bill with Little Richard, Sound Incorporated, the Big Three, Jet Harris and the Dakotas, Billy Kramer and the Coasters, the Undertakers, the Four Jays and the Merseybeats. Brian Epstein placed the first NEMS advert for the Beatles in "NME", listing his phone number in the advertising column for agents and managers.

OCT. 13th.
They appeared at the Cavern in the evening with Group One and Zenith Six.

OCT. 17th.
They played two more Cavern shows, with the Big Three and Group One opposite them for the evening show.

OCT. 19th.
"Love Me Do" reached No. 1 in the Liverpool chart in "Mersey Beat" magazine.

OCT. 19th.
The first advert for the Beatles' Fan Club appeared in the "New Musical Express".

OCT. 22nd.
They appeared at the Queen's Hall in Widnes, with Lee Curtis and the All Stars and the Merseybeats.

OCT. 24th.
They played two shows at the Cavern.

OCT. 25th.
After a 4pm rehearsal, they recorded four songs for the BBC's "Here We Go" radio show at the Playhouse Theatre, Manchester — followed by a TV recording for the Granada TV series "People And Places".

OCT. 26th.
"Love Me Do" entered the "NME" chart at No. 27, and the group were given a feature under the title "Liverpool's Beatles Write Their Own Hit". The "Here We Go" show recorded on the 25th was broadcast.

OCT. 27th.
"Love Me Do" appeared at No. 48 in the "Melody Maker" chart, while "New Record Mirror" ran a feature called "Meet The Beatles". "Melody Maker" announced the next day's Little Richard/Beatles show at the Liverpool Empire.

OCT. 28th.
They appeared at the Empire Theatre in Liverpool on a bill containing Little Richard, Jet Harris, Craig Douglas, Kenny Lynch, Sounds Incorporated and the Breakaways.

OCT. 31st.
They got ready for their trip to Hamburg to begin a series of appearances at the Star Club there.

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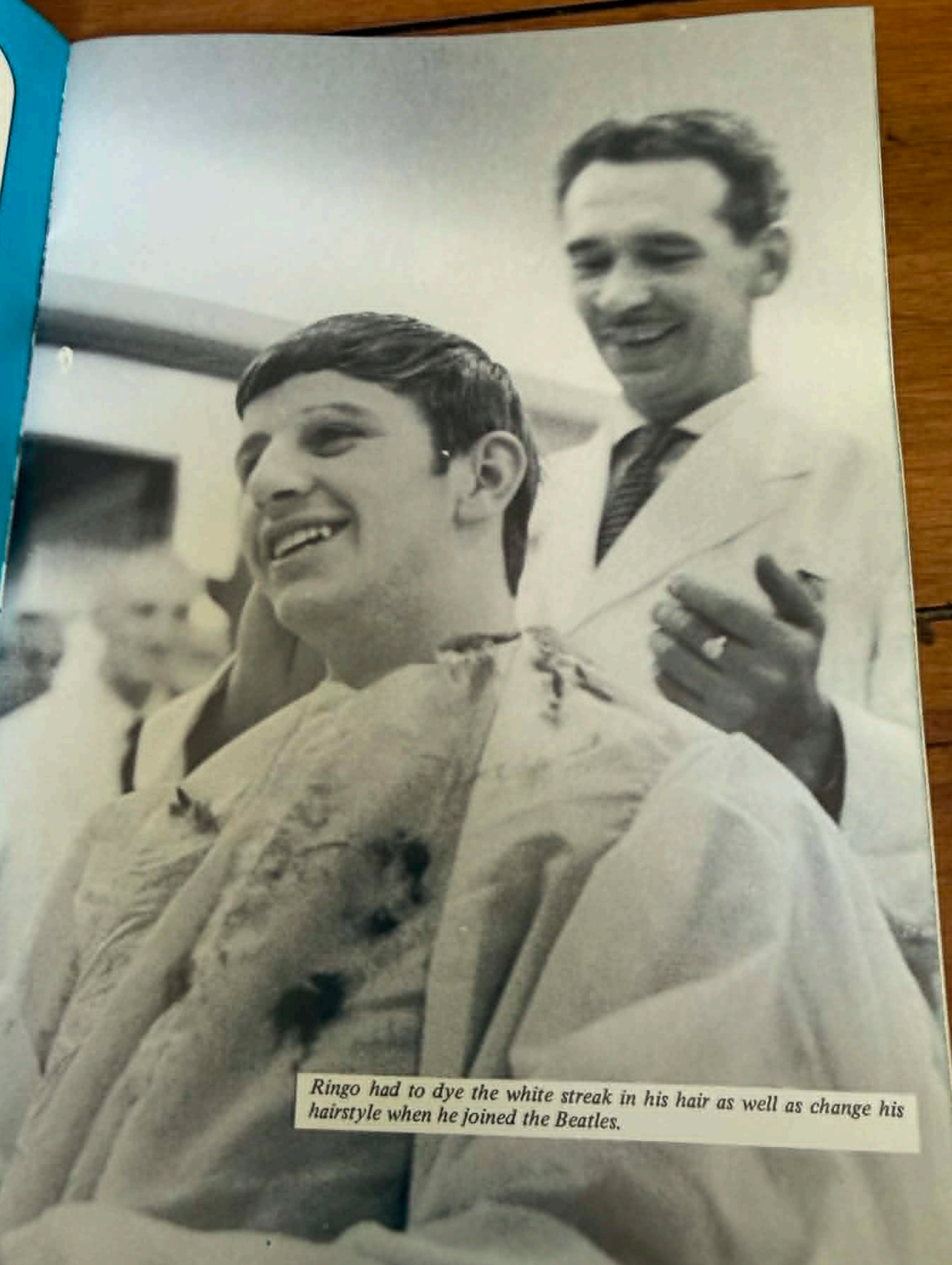

*Ringo had to dye the white streak in his hair as well as change his hairstyle when he joined the Beatles.*

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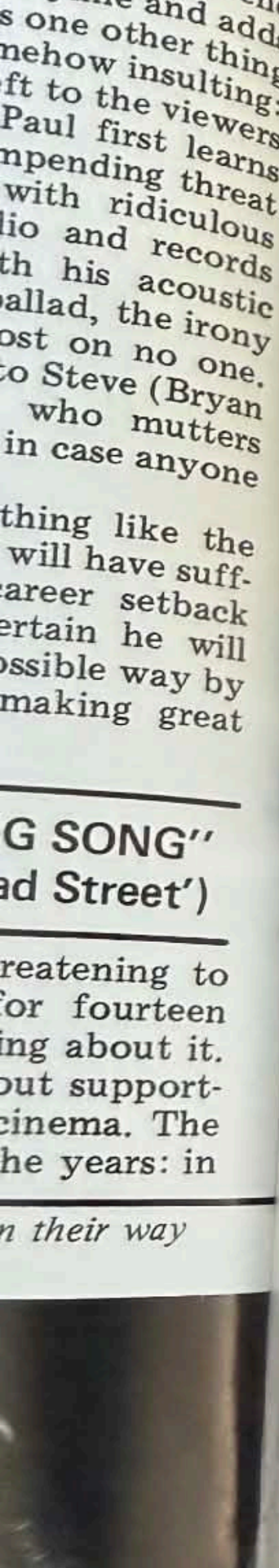

*Ringo, Barbara, Paul and Linda pictured in an open Victorian carriage during the "Eleanor's Dream" fantasy sequence which is one of the highlights of the "Give My Regards To Broad Street" movie.*

the late-Seventies a full-length feature film to be animated by Oscar Grillo and featuring fourteen new McCartney songs was announced. Instead it is now a fourteen minute featurette with Grillo's name noticeably absent from the long credit list of animators and only one new song, "We All Stand Together", included.

This is an utterly enchanting film, beautifully and lovingly made and a perfect tribute, in his final years, to the creator of Rupert, Alfred Bestall. The animation and use of colour is splendid and the voices — Paul, his vocal pitch technically raised, plays Rupert, June Whitfield Rupert's mother, and Windsor Davies a frog — are just right. All in all a delightful fourteen minutes which ends with the promising screened message that more MPL/Rupert films could be on the way. If you're young, or young at heart, it's not to be missed.


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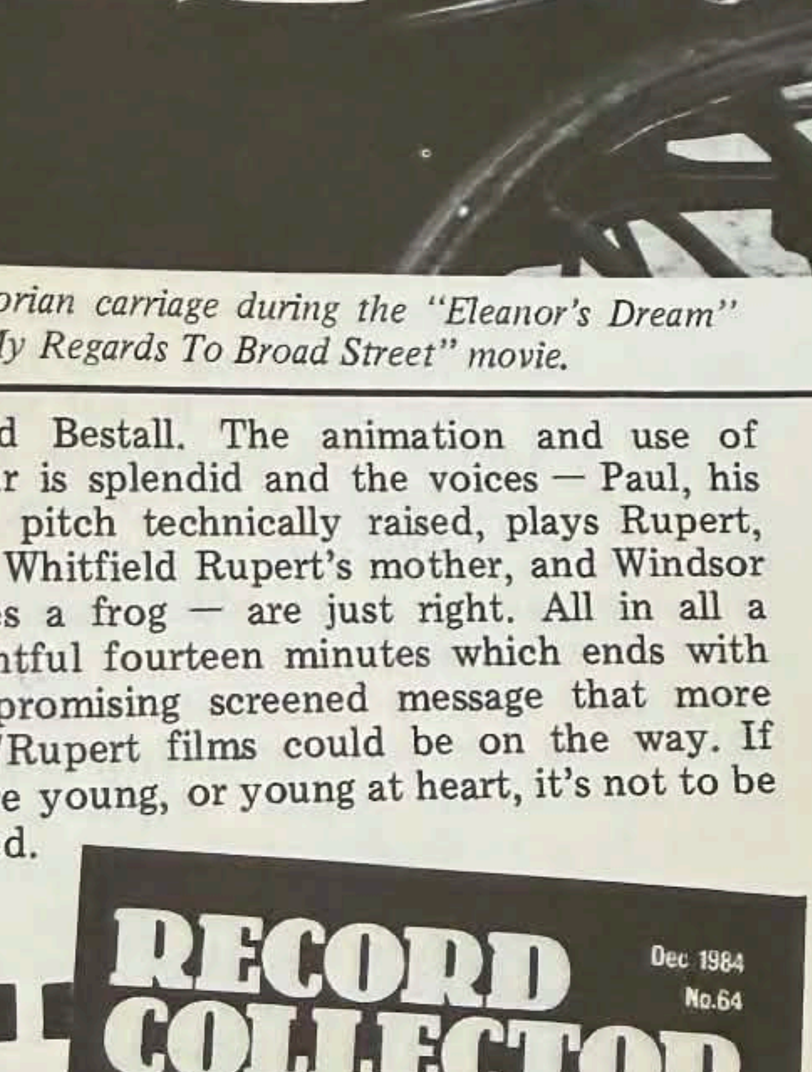

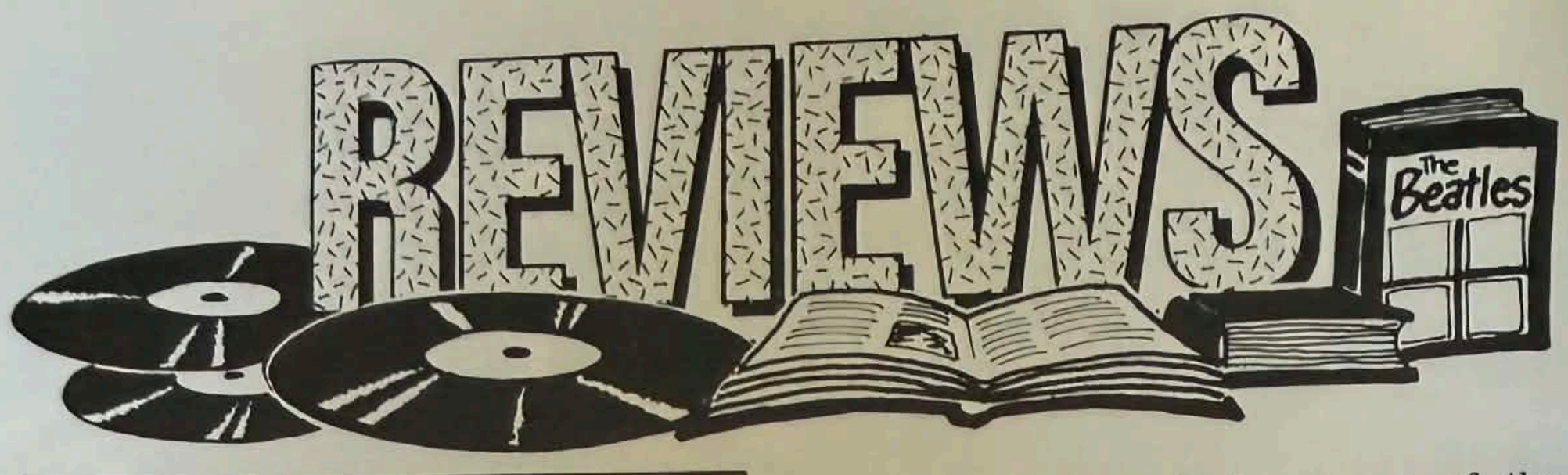


**PAUL McCARTNEY: "Give My Regards To Broad Street" (Parlophone PCTC 2); JULIAN LENNON: "Valotte" (Charisma JLLP 1).**

"Give My Regards To Broad Street" is a soundtrack album, not a new studio collection like "Tug Of War" and "Pipes Of Peace". That is something which most of the reviewers in the music press in Britain seem to have forgotten, judging by their recent — and predictable — comments on the LP. Paul's first intention when he put together the music for this project was to provide a suitable and sympathetic background for the "Broad Street" movie. The fact that the results work so well as a new McCartney album is an added bonus, for Paul and for his fans.

So don't look to "Broad Street" for new songs (there are only three, including the "No More Lonely Nights" single) or any radical musical departures. In the strictest sense of the word, this is vintage Paul McCartney, doing what many fans have wanted him to do for years — looking back at some of his finest songs, and finally getting over the feeling that because he had recorded them with the Beatles, they were somehow public property, and shouldn't be tampered with.

Some critics have automatically assumed that Paul has been driven back to his old songs by a sudden lack of new material. But what is more natural than for Paul to delve back into his musical heritage for a film which provides a fictionalised version of his real life similar to the way in which "A Hard Day's Night" portrayed a day in the life of the Beatles all those years ago? No one criticises the Rolling Stones for returning to classics like "Satisfaction", and for many years Paul was one of the few rock musicians who refused to play his old songs in concert. If he is happy to look back now, then so much the better.

It isn't only old Beatles material which Paul has uncovered for this album. One of his most commercial Wings hits, "Silly Love Songs", surfaces to close Side One, in a version nearly identical to the original, while a short reprise of the tune opens Side Two. Elsewhere, Paul turns back to "Tug Of War" for two songs. The sensitive ballad "Wanderlust" is featured in a beautiful new arrangement, while "Ballroom Dancing", which I always felt could have been a single, is also revived, and sounds well suited to the 'live' nature of the recording.

## SPONTANEITY

The fact that so much of this album was recorded 'live' on the set means that not every vocal is note-perfect. But it does allow Paul to recapture some of the spontaneity which is usually overdubbed out of his elaborately prepared studio recordings. And nowhere does this approach work better than on the two new rockers, "Not Such A Bad Boy" and "No Values". The first of these has all the trademarks of a mid-Seventies Wings single — "Helen Wheels" in particular comes to mind — while "No Values" features one of Paul's strongest rock vocals in years. Both tracks bring back the rough and ready sound unheard on Paul's records since "Back To The Egg" in 1979.

Of the Beatles' songs, "Good Day Sunshine", "Yesterday" and "Eleanor Rigby" all keep close to the originals; "Here There And Everywhere" (with slight lyric changes) and "For No One" are simpler than they were on "Revolver" in 1966; while "The Long And Winding Road" is probably the best of the lot, closer to Paul's original (pre-Phil Spector)

...e of the song, but with a delicate sax ...from Dick Morrissey in the middle.

...should he have done more to create 'new' ...sion of the songs, altering the arrange... ...ons or the tempos? If he had, plenty of ...ople would have complained that he had ...mpered the original masterpieces, some... ...ike the Rings, who refused to play on any ...per-recordings of Beatles songs, was very ...rprised. As it has turned out, Ringo ...ouldn't have worried. Paul has treated the ...ongs and his fans' memories with respect, and ...as put together an album which is going to ...ncourage a lot of people to go and see the ...Broad Street" film when it goes on general ...release.

## JULIAN'S ALBUM

Julian Lennon has made a most impressive ...but with his "Too Late For Goodbyes" ...side, a deserved Top Ten hit. And his first ...bum, "Valotte", more than lives up to ...e promise of the single. Its ten tracks, which ...clude both sides of "Too Late For Good... ...ye", are melodic, well performed and ...oduced in a traditional style that was threat...ning to go out of fashion. Julian wrote all ...t one of the tunes himself, and has turned ...t a fine variety of melodies and tempos, ...anging from the rocker, "Say You're Wrong", ...ballads like "Let Me Be" and "Lonely".

But some of the most convincing moments ...me on the mid-tempo material. The title ...ck instantly evokes memories of John's ...ound of the late Sixties, and boasts a strong ...ough melody to have taken the song high ...to the American charts. "Well I Don't ...now" didn't deserve to stay buried on the ...ack of the single, as it is the album's grittiest ...erformance, both vocally and instrumentally. ...nd once again it is the distinctive Lennon ...hallmarks — particularly the leap into ...falsetto vocals at the end of a line — which ...stand out. Certainly, "OK For You" could ...only come from John's "Walls And Bridges" ...album, while the single wouldn't have been ...out of place on "Milk And Honey". And the ...vocal resemblance between father and son is ...more noticeable across the length of an ...album than it was on that single.

*...old in the special costume which he wears in the ...lying sequence that accompanies "Silly Love ...Songs" in the "Broad Street" film.*

# BEATLES '84

## A DIARY OF RECENT NEWS AND EVENTS

BY MARK LEWISOHN

### LENNON TV SPECIAL

The fourth anniversary of John Lennon's senseless death is being commemorated in the UK by the showing of a new 56-minute American documentary, to be broadcast late that night, December 8, over the ITV network. Entitled "Yoko Ono: Then and Now" the film includes snatches from the Lennons home-movie collection together with archive newsreel footage. We also see Yoko as she is today, being interviewed and recording an album, while another interview features Paul and Linda McCartney talking about John and Yoko.

### NEW LENNON SINGLE

The prediction in the September issue of this column could not have been more correct. November 16 saw the release by Polydor of the second single from the various artists album "Every Man Has A Woman": John Lennon's performance of "Every Man Has A Woman Who Loves Him". It is backed with son Sean's version of "It's Alright". At present it is available only as a 7" disc (POSP 712), in a colour picture bag identical, front and back, to the album sleeve. In the USA John's track was released in October as the first single (Polydor 881 378-7) from the album. A video has also been made to promote the single but it is purely conceptual and does not feature any Lennon footage.

November 16 was also the issue date in the UK of the Compact Disc version of the "Every Man Has A Woman" album. (Polydor 823 490-2).

### PAUL'S NEW SINGLE

Paul McCartney's follow-up release to the "No More Lonely Nights" singles, issued on November 12, a week later than was first announced, was, as expected, "We All Stand Together" (Parlophone R 6086), the song from his animated featurette "Rupert and the Frog Song". The A-side credit – Paul McCartney and the Frog Chorus – is surely his most unusual ever, eclipsing even the Percy "Thrills" Thrillington pseudonym, though the credit for the B-side of the new single – Paul McCartney and the Finchley Frogettes – runs it pretty close. That B-side is actually a humming version of the A-side, and the disc comes complete in a full colour picture bag.

### MORE FROM RSG

The third volume in the series of "Ready Steady Go!" video cassettes was released in the UK by Picture Music International on November 5. (VHS: MVP 99 1006 2; Beta: MXP 99 1006 4). Like the first two volumes, the Beatles are extensively featured, this time performing (miming) three songs – "She's A Woman", "Baby's In Black" and "Kansas City/Hey-Hey-Hey-Hey!" – and taking part in an interview with Keith Fordyce. The items were all first broadcast on November 27 1964 and have not been seen again until now.

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*Linda and Paul adjusting the bridge of George's Gretsch in the dressing-room at the Hammersmith Odeon.*

## McCARTNEY RELEASE CLARIFICATION

Paul McCartney's "Give My Regards To Broad Street" album and singles have now been released in several varying formats. The cassette version of the LP (EL 260 278 0), for example, contains several extra minutes of dialogue and incidental music, longer versions of a few songs, plus a new recording of Paul's 1983 composition "So Bad" which is not on the vinyl album. The Compact Disc release (CDP 746 043 2) contains all this plus a further extra McCartney song NOT connected with the film called "Goodnight Princess". It is an instrumental, in a strong vaudeville/Country Hams vein, but with a spoken intro from Paul: "Well, that's it. Thank you for joining us. We hope you've had as much pleasure listening as we've had making it for you". This not unpleasant tune was probably made to be played in cinemas as the lights come up and people are slowly filing out.

Two of the three new Arthur Baker remixes of "No More Lonely Nights" went into the record stores on October 29. Both are intended to REPLACE the existing releases which is the reason why they feature virtually identical catalogue numbers. The brand-new 7" single (No. R 6080) will, for example, be the only one available when the remaining stock of the first R 6080 is exhausted. The same applies to the new 12" although its number, 12RA 6080, differs slightly from the original 12R 6080. Confused? The third new mix, "No More Lonely Nights (Mole Mix)", was made available to DJ's only and cannot be purchased in a

record store. 300 one-sided white-label 12" copies were pressed, all individually numbered, and the matrix identification is 12R DJ 6080.

Over in the USA things are a little less confusing. At our presstime there was just one 7" pressing (Columbia 38-04581), one 12" (44-05077) and one album (SC 39613). There are also the cassette and CD versions.

In response to enquiries from readers, EMI tell us that approximately equal quantities of the silver and black label variations were issued of the first "No More Lonely Nights" 7" single.

## MORE RE-RELEASES

Another variation of the oft-reissued Tony Sheridan/Beatles sessions was released on November 16. It is a straight song-for-song repackage, but with a new cover, sleeve notes and title, of the 10" LP "This Is The Savage Young Beatles", itself re-released in July 1981 by Charly Records. Now Charly has sub-licensed the product to a new company, Topline Records, who have issued the eight-track (four of which don't even feature the Beatles) collection as a 12" album (TOP 108) called "The Beatles Featuring Tony Sheridan. Hamburg 1961". It retails at £2.99.

The Tony Sheridan reissues do not stop there however. This month sees the absolutely absurd re-release by Polydor of their 1964 LP "The Beatles' First" on Compact Disc. Those same eight tracks are featured, plus four more. The catalogue number is 823 701-2.

This is clearly Polydor's bumper month, for on November 9 they reissued their only other Beatles product – David Wigg's "The Beatles Tapes" – on a doubleplay cassette (number TOOMC 7).

## LATEST LEGAL NEWS

The second part of the fifteen-year old legal dispute between Paul McCartney, the estate of John Lennon and the Associated Communications Corporation (ACC, formerly ATV) – see issue 84 – was finally settled at the beginning of October. No details have been issued because of a 'no publicity' agreement but it is understood that Northern Songs (i.e. ACC) has made a payment to Paul and to John's estate of up to £2m and has also raised their royalty level. The legal costs alone of this protracted lawsuit are said to have reached £1m. The settlement has also prompted a revival of the hoary old rumour that Northern Songs/ATV Music may be put up for sale. Paul McCartney and Yoko Ono's joint bid of £21m was turned down in 1981.

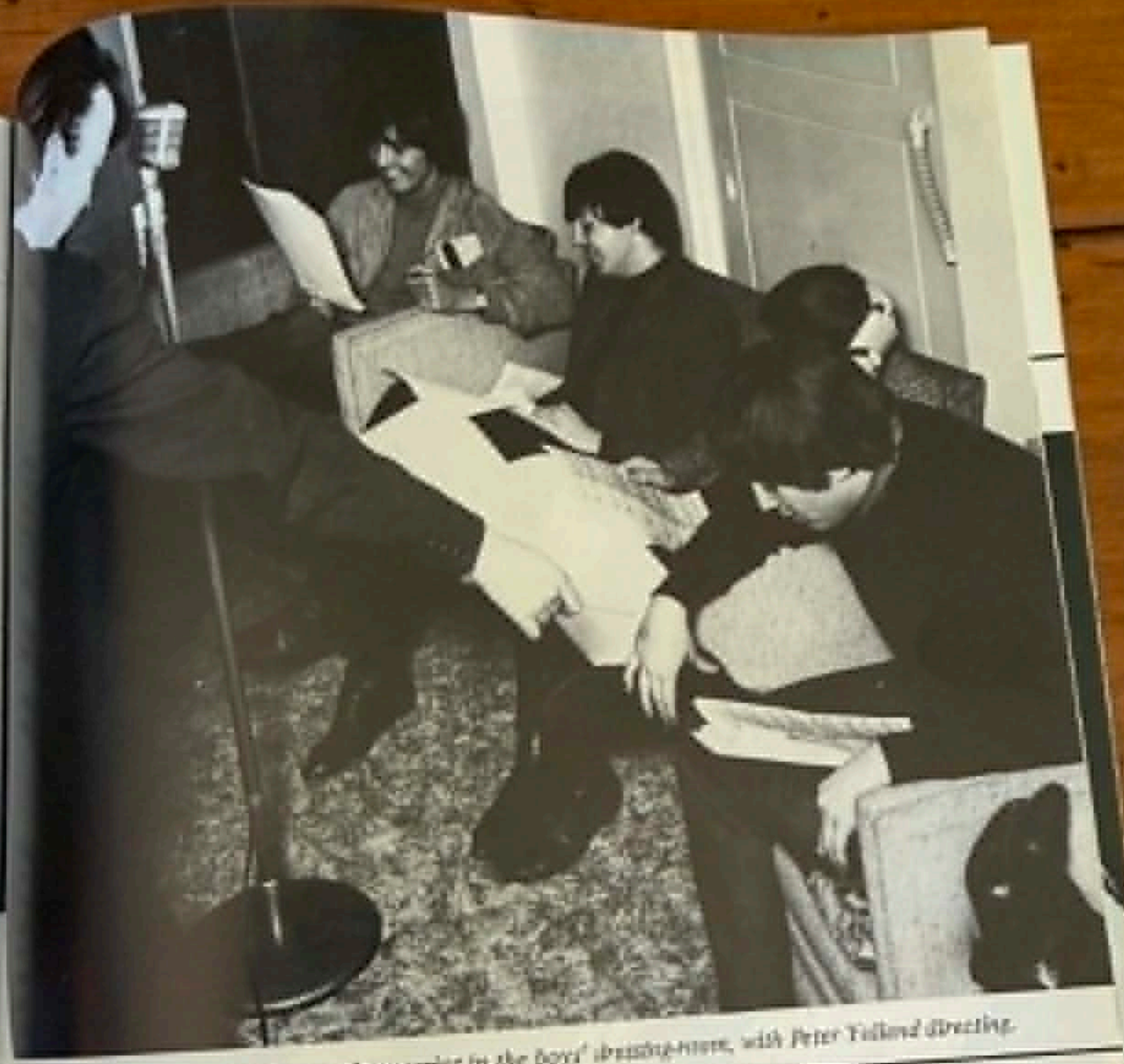
A new court battle involving the Beatles is just about to commence in London. Paul, George, Ringo and Yoko Ono have filed a lawsuit against EMI over (primarily American) audit/royalty problems.

## GEORGE DECLINES

George Harrison has declined the invitation to attend an official ceremony in Liverpool and receive his Freedom of the City honour. Technically the Freedom is already his though, since once the council committee resolution has been passed it cannot be revoked. We understand that Paul and Ringo were due to have received their awards in a brief ceremony before the premiere of the "Broad Street" movie on November 28 but this was unconfirmed at our presstime.

## AWARDS UPDATE

The Beatles' compilation album "20 Greatest Hits", issued in October 1982, has now been certified gold in the USA, the group's 24th such album award there. Other awards news: "All My Loving", "We Can Work It Out" and the Harrison/Starkey composition "Photograph" have each now achieved more than one million broadcast plays on American radio and



*In the walkthrough of the Christmas show script in the boys' dressing-room, with Peter Yelland directing*

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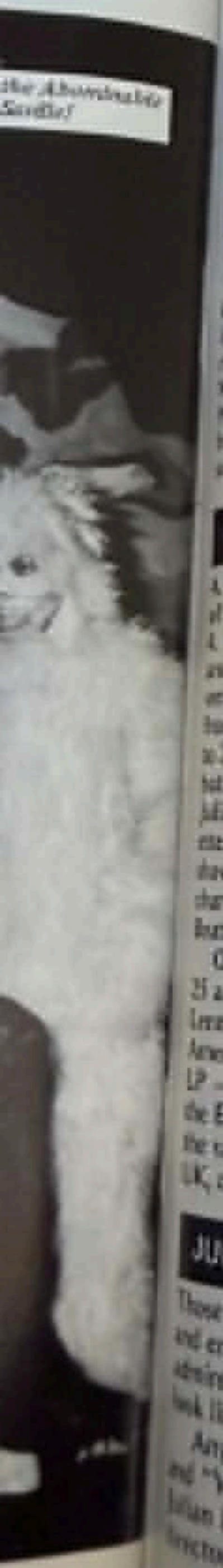
...sion... The Paul McCartney/Michael Jackson promo for "Say Say Say" collected the ...ird award (second place) in the short promo section at the recent St. Tropez Video Music ...ival... Paul McCartney attended a New York presentation luncheon held in his honour by ...SCAP, the songwriters' federation, while he was in town promoting "Give My Regards To ...adStreet".

## PAUL'S EXTRA HELP

...e sleeve notes to the new album "The Everly Brothers" (in the USA titled "EB 84") ...eal that Paul McCartney not only composed and remixed the duo's song "On The Wings ...f A Nightingale" — as reported in this column over recent months — but that he also con...ributed some of the fine acoustic guitar passages. Incidentally, the album is now out on ...ompact disc in the UK, Phonogram having issued it on November 16 (number 822 431-2). ...We should point out that Paul is NOT featured in the Polygram video cassette release ...f The Everly Brothers: Album Flash" although the song "On The Wings Of A Nightingale" is ...atured, together with film of the recording session and a new interview.

Ringo, Paul, John and George meet the Abominable Snowmen — also ice-hockey Jimmy Saville!



## YOKO'S GIFT

To mark what would have been John Lennon's 44th birthday, on October 9, Yoko sent another $90,000 to the Salvation Army's Strawberry Fields Children's Home in Liverpool. To bring her donations there to $100,000.

## VIDEO REDUCED

MGM/UA, who recently undertook a massive publicity campaign to re-promote their video "The Compleat Beatles" in the UK, have now slashed its retail price to £19.99. This explains its short re-emergence (see chart Facts and Figures). MGM/UA also claim that since its release in 1982, more than 20,000 copies of "The Compleat Beatles" have been sold. The video nearly collected the silver prize in the full-length video category at the St. Tropez Video Music Festival. Still on the subject of Beatles videos, don't expect to see "A Hard Day's Night" on British television again until mid-1986 at the earliest. The BBC's rights to the film have expired and Vestron Video International, who released it here on tape during the summer, are guaranteed at least a two-year TV holdback.

## CHART FACTS AND FIGURES

A mass of activity to report this month, starting with the UK singles chart. The 7" pressing of "No More Lonely Nights" moved from the previously reported entry at 28 to 6, 4, 2, 3 and 4. The 12" disc entered that format's Top 40 specialist chart at 30 then went to 13, 6, 3, 6 and 8. "On The Wings Of A Nightingale" went from 55 to 58, 36, 41, 43 and 42 while the 7" version of Julian Lennon's "Too Late For Goodbyes" enjoyed great success, climbing to 42 then 71 and then on to 30, 12, 6 and 6 again. The 12" version entered at 30 then moved up to 28 and 19. In the UK album chart "Give My Regards To Broad Street" entered at No. 1 but dipped to 3 a week later. "The Everly Brothers" LP came in at 36 but dropped to 51 and Julian's "Valotte" entered at 20 and fell to 31. Paul's "Broad Street" entered the Top 30 cassette chart at No. 1 but then dropped to No. 2 a week later. "Valotte" made a one-week showing at No. 30 in this chart before vanishing. In the 'Music Week' Top 30 music-video chart "A Hard Day's Night" moved from 17 to 27, 29, 22, 29 and out, while "The Compleat Beatles" re-entered at No. 20 and proceeded to rise to 16, 11 and 10.

Over in the USA "No More Lonely Nights" entered at 48 and then climbed to 38, 30, 23 and 19, while "On The Wings Of A Nightingale" fell from 50 to 60, 82, 88 and 93. Julian Lennon's debut single "Valotte" (chosen in preference to "Too Late For Goodbyes" by his American label, Atlantic) entered at 64 then moved upwards to 51, 42, 33. "Valotte" – the LP – entered the album chart at 117, Paul McCartney's "Broad Street" broke in at 40 and the Everly Brothers' "EB 84" entered at 52 then climbed to 44, 39, 38 and 38 again. Finally the various artists album "Every Man Has A Woman", which has failed to chart at all in the UK, currently stands at 75 in America after previous showings at 122, 104, 85 and 79.

## JULIAN'S SUCCESS

These statistics under the Chart Facts and Figures heading testify to an extremely successful and encouraging recording debut by Julian Lennon. Many people it seems, not just his father's friends, have tipped a great future for John's son, predictions which, even at this early stage, look like being fulfilled.

Anyone who has seen the promotional videos for his two songs "Too Late For Goodbyes" and "Valotte" may not have realised that they had been watching a master's work. (No, not Julian Lennon – yet!) The films mark the music-video debut of the world famous Hollywood director, 59-year-old Sam Peckinpah, the notorious maker of violent, bloody movies like

"Straw Dogs", "The Wild Bunch" and "Bring Me The Head Of Alfredo Garcia". Not that the young Lennon's promos are in that vein. Indeed they're among the most simplistic, straightforward videos ever made, and were filmed in the relative sanity of Bear Tracks recording studios in Suffren, upstate New York. Plans are already underway for Peckinpah to direct a 60-minute video special on Julian Lennon, focusing on his career and music, for worldwide television and home video distribution. Watch this space for further details in the coming months.

Note: Charisma Records have now issued Julian's "Too Late For Goodbyes" single as a limited edition 7" picture disc in the UK (number JLY 1).

## STAR-CLUB: AGAIN AND AGAIN AND AGAIN

The umpteenth re-re-re-reissue of the Beatles' December 1962 Star-Club performance is now available from Audiofidelity (UK) in the shape of four, individual, budget-priced cassettes, "The Beatles Volume I-IV", released on October 5. The catalogue numbers are ZCGAS 701, 702, 731 and 741.

Also new from Audiofidelity, released on November 9, is a collection (available individually) of eighteen six-track 'mini-discs' in a series titled "Original Oldies From The 60's". Four of them contain one cut from the Star-Club tapes: Volume 10 (MD 610) has "I Saw Her Standing There"; Volume 14 (MD 614) "Matchbox"; Volume 17 (MD 617) "Till There Was You";and Volume 18 (MD 618) "Twist and Shout".

## LATEST BOOK NEWS

I'm sure it'll come as no surprise that the publication of Pete Best's autobiography "Beatle!", delayed countless times over the past two years, has been deferred yet again. Plexus, the UK publishers, assure me that it is now definitely re-set for February 1985.

Another delayed title, though well worth the short extra wait, is "The End of the Beatles!", the third in the series of comprehensive Beatles discographies by Walter Podrazik and Harry Castleman, following their hugely successful volumes "All Together Now" and "The Beatles Again!" in 1975 and 1977 respectively. This third book, actually the most exhaustive yet, contains almost 600 fact-crammed pages, and continues the story from 1977 to December 1983. The hardback-only book is available by mail order from: Pierian Press, PO Box 1808, Ann Arbor, Michigan 48106, USA.

A colourful new large-format hardback book called "The Beatles" (at least the twelfth publication with this original title) was published in October. Written by rock historian John Tobler it is being sold exclusively in the UK by the retailing chain WH Smith at £5.95. In America it is published by Exeter Books, an imprint of Simon & Schuster.

Helen Spence's 1982 hardback book "The Beatles Forever", reissued last year with a different cover and a new title (yes, you guessed it, "The Beatles"!) has now been published in softback form, price £2.95.

The UK rights to "Come Together: John Lennon In His Time", author Jon Wiener's investigation into the political persecution of the ex-Beatle, have been acquired by Faber and Faber, though they won't be publishing it here until the summer of 1985 at the earliest. It was issued in the USA in June by Random House.

Rock journalist Tony Jasper has penned a new book, out on November 12, about the Sixties which may be of interest to Beatles fans. Entitled "Fab! (The Sounds of the Sixties)" it covers the decade's records, charts, stars, radio and TV, pop films and the music festivals. It is available in paperback format only, price £2.95, from Blandford Press.

That prolific Beatles author Bill Harry has two more books in the pipeline. The first, "The Book of Beatle Lists", now scheduled for May 1985, has already been mentioned in this column (issue 100). The second title, "Ask Me Why: The Beatles Quizbook", is due two months after that from Javelin Books, an imprint of Blandford Press.

*Ivor Poland runs through one of the scenes in the 1964 Beatles Christmas Show with Jimmy Saville and Sir Lest on the stage of the Hammersmith Odeon.*

## CARSON CLANGER

One of the first questions put to Paul McCartney by Johnny Carson, arguably America's best and most famous chat show presenter, when the former was in the States promoting "Broad Street", was: "Do you still compose music Paul?" Great research, Johnny. And, according to someone who watched the whole show, the interview went downhill from here on....

Recent syndicated programmes on American radio included a one-hour Julian Lennon special, and a two-hour feature called "Paul McCartney: From Liverpool to Broad Street". (Don't they know that Liverpool trains pull in to Euston?!)

Also aired was a superb nine-part (each part lasting one hour) series tracing, one by one, the Beatles years between 1962 and 1970. The programmes utilised much rare music and interview material, which made the series one of the most impressive of its kind to surface in America in recent years.

# "Let's Go Down The Cavern"

**A REVIEW OF THE NEW BOOK BY SPENCER LEIGH, WHICH EXAMINES THE HISTORY OF THE LIVERPOOL BEAT SCENE IN THE FIFTIES AND SIXTIES**

I first encountered Spencer Leigh when he was putting together material for the Radio Merseyside series of twelve one-hour programmes from which his new book is derived. He travelled up the Lancashire coast to interview me in Morecambe. Later, because Radio Merseyside transmissions do not reach as far north as my home, he sent me a set of cassette tapes carrying the complete "Let's Go Down The Cavern" series of programmes.

## FASCINATION

For me, at least, the fascination lay in hearing many so-called Merseybeat musicians talking for the first time about their relationships with the Beatles. I believe I was one of several people who persuaded Spencer that his radio interviews would make a fine basis for a full-length book. To have found, almost by accident, an entirely new approach to the familiar history of the Beatles and their contemporaries gave Spencer what appeared to be an extremely hot publishing property. Never before had so many members of Liverpool bands spoken so openly and at such interesting length about the origins and phenomena of the Merseybeat era. Many of Spencer's finest interview subjects had been overlooked by the majority of biographers. Yet these were and are the guys who knew the Beatles best as fellow musicians in the early days!

At first, following in the wake of more than a few authors who had disappointed their London publishers with books concerning the Beatles which failed to sell in commercially viable quantities, "Let's Go Down The Cavern" fell upon stony editorial eyes. Now, thanks partly to the relatively recent involvement of Pete Frame who has contributed a maze of his familiar-looking charts to augment Leigh's text, but mainly to the enthusiasm and perspicacity of that division of the Hutchinson Publishing Group called Vermilion, "Let's Go Down The Cavern" has reached the book shops.

## ROOTS

It has not dated in the two-year interim because, after all, the interviewees talked about the late fifties and earliest sixties, not about former Beatles as they are today. This is strictly a 'roots' book, researched admirably to provide the most comprehensive picture yet published of Merseybeat's beginnings which are the Beatles' beginnings too.

For regular readers of The Beatles Monthly Book there are two minor problems. Much of the text concerns the rest of the Merseybeat scene, placing rightful importance upon the role played by groups and singers other than the Beatles in the making of local music, the stuff which went down so well in the Cavern. Many may regard this as a bonus rather than a bore — certainly the emergence of the Beatles is placed in proper perspective for the first time, put into its historical context amongst a number of other acts which were equally if not more popular with Cavernites up to 1963.

The other problem concerns credibility. Whilst I have noted that on the one hand Spencer's interview subjects are refreshingly outspoken, I must also record here the thought that an element of sour grapes could have influenced what some of the less successful Merseybeat boys have to say with the debatable benefit of hindsight. Actually, in fairness to the author, I know that Spencer recognises and attempts to compensate for this possibility.

I thoroughly recommend "Let's Go Down The Cavern" to anyone keen to explore the Beatles from a new angle. Whether some of the contributed comments contain a degree of jealousy or shame or injured pride need not matter to the reader. Here are the views of guys who played alongside John, Paul, George, Ringo, Stu and Pete in Liverpool and in Hamburg. Many of the anecdotes are

*stuff' posh and most of them are highly entertaining as well as being informative.*

I must confess that although I represented Brian Epstein's other artists throughout the years, I was not fully aware how they felt about the whole NEMS set-up and did not fully appreciate the bad feeling over the group's unfair concentration of attention upon the Beatles. I did not appreciate the full extent of the bitterness now expressed in published form via Spencer's book. At the time the other groups tolerated the status quo within the Epstein 'Empire' and made do with scraps from the Beatles' groaning table — or they got out!

In the very early days, it appears that Gerry and the Pacemakers were much more popular than the Cavern Club residents, the Quarrymen, from which John, Paul and George created the Beatles. Spencer considers a turning point to have been the Beatles' appearance at the suburban dance hall,

*During one of the scenes in which the Beatles had acting roles for the Christmas Show, they had to carry a kind of plank turnid across the stage as part of the plot.*

Litherland Town Hall, in December 1960. The group was paid six quid and billed as 'Direct From Hamburg'. John Kennedy, singer with Kingsize Taylor and the Dominoes, recalls: "They were brilliant. There was something new and animal about them."

Don Andrew of the Remo Four was less positively impressed: "They looked dirty and made a horrible deafening row". His colleague Colin Manley adds: "I wasn't impressed musically. They improved when Stuart left and they went down to four with Paul on bass."

Johnny Hutch of the Big Three, one of the most disgruntled groups to be managed (briefly) by Brian Epstein, suggests that the Beatles owed everything to singer Tony Sheridan with whom they appeared and recorded in Germany: "Sheridan was a fantastic guitarist, the governor. The Beatles copied his style."

Gerry's Pacemakers and many of the other groups recall the hilarious Hamburg trips in all their colourful cruelty, adding one or two new tales of John's Goonstyle behaviour to the string of outrageous incidents already on record.

Once Spencer moves his story forward in time, one of his book's most intriguing segments deals with the attitude of other musicians and songwriters to the work of Lennon and McCartney. Some of the reactions, at least in their recalled form twenty years on, are not particularly complimentary to John and Paul. Billy J. Kramer, for instance, insists that for the most part he was better off with the material he got from other sources.

I was surprised to find so many people, including the author, rooting for Pete Best, 'one of the unluckiest men in the world' who, according to one musician, 'put the Beatles on the map'!

Bob Wooler recalls the night 'an extra Beatle' turned up at one of the gigs he was compering: "There was Iggy. He'd bought himself the full Hamburg rig — jeans, black leather and black polo-neck sweater. He'd emulated the Beatles completely, but whereas their gear was well worn and well travelled, his was brand new."

Alvin Stardust contributes: "Brian was the first of a new kind of manager. He had a very astute business mind and saw the Beatles as capable of making a fortune. If they'd done something that he thought was uncommercial, he wouldn't have let them release it. He'd got a perfect combination with George Martin and the Beatles."

It's impossible in this review to display a fair range of the book's quotes. They represent the feelings of more than a hundred musicians, some utter failures and some stars. All the most successful Merseybeat names are involved — along with many who never quite made it and reveal their ongoing cynicism.

## HONEST

Accept all the quotes for what they are worth — not as the truth but as the honest opinions of key characters from the Cavern scene — and you'll find this is an excellent read. It's not entirely flattering to the Beatles — nor is it unreasonably biased against them.

I must digress in this final paragraph to repeat an anecdote which is not in the book, one concerning Spencer Leigh himself. As Radio Merseyside's acknowledged Beatle expert, Spencer interviewed Peter Brown when "The Love You Make" was published here a year ago. Brown had been chided time and time again by radio and press reviewers for the awful number of mistakes in his so-called "inside" story. But when Brown dismissed the accusation yet again in Spencer's interview, he was astounded to be offered a carefully compiled list of well over one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*Rehearsing the opening scene, when the boys broke through paper doors at the base of a Christmas tree.*

hundred errors of fact from "The Love You Make". But here's the twist. After the broadcast, author Brown didn't even bother to ask Spencer Leigh for a copy of that list, proving once and for all how little he cared about the accuracy of his work or about improving the factual standard of his stuff at reprint time!

*by Tony Barrow*

# The Beatles BOOK

DEC. 1984

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